

Bob Van Hammen

IMPROVED EDITION WITH DIAGRAMS & CHORDS

UTD
(UP TO DATE)

**METHOD
FOR THE**

Banjo

A Complete and Easily Understood
INSTRUCTOR
BY
FRANKLIN EATON.

THE JOHN CHURCH COMPANY.
CINCINNATI, CHICAGO, NEW YORK,
LEIPSI^C LONDON.

Bob VanHammen

U. T. D.

(Up to Date)

Miss W. Church
1916

Method for the Banjo

CONTAINING

The Rudiments of Music Explained, a Full Course of Instruction
for the Banjo, and a Large Collection of Choice
Pieces composed and arranged

BY

FRANKLIN EATON.



THE JOHN CHURCH COMPANY,

CINCINNATI.

NEW YORK.

CHICAGO.

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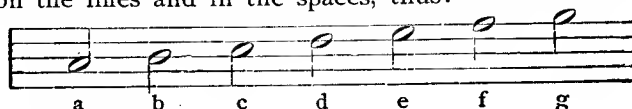
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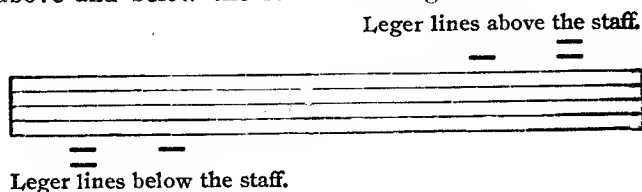


THE RUDIMENTS OF MUSIC EXPLAINED.

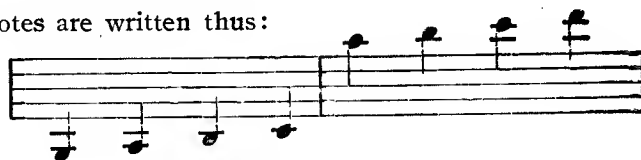
How music is written. Musical sounds are represented by notes which are placed on and between lines called the Staff. Notes are named from the first seven letters of the Alphabet. The Staff is composed of five lines and their spaces. The notes are written on the lines and in the spaces, thus:




Short lines are also added above and below the staff called leger lines.



upon and between which the notes are written thus:



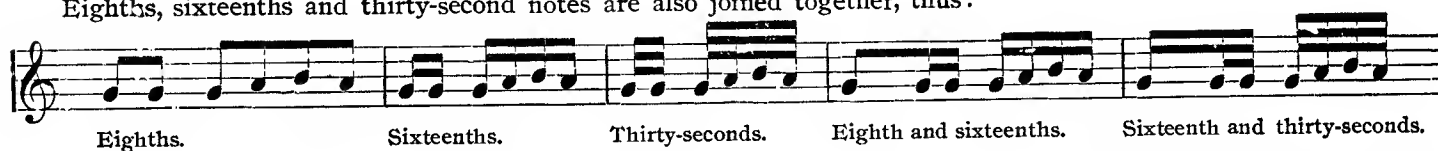
The Clef is a sign  placed at the commencement of the staff.

The different notes in general use. The lengths of musical sounds represented by notes in general use have six forms, thus:

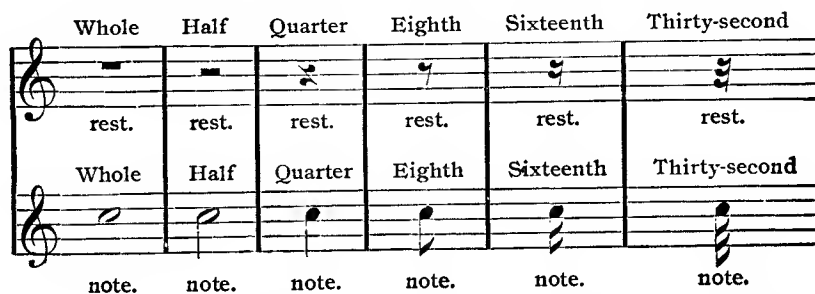


Whole note. Half. Quarter. Eighth. Sixteenth. Thirty-second.

Eighths, sixteenths and thirty-second notes are also joined together, thus:

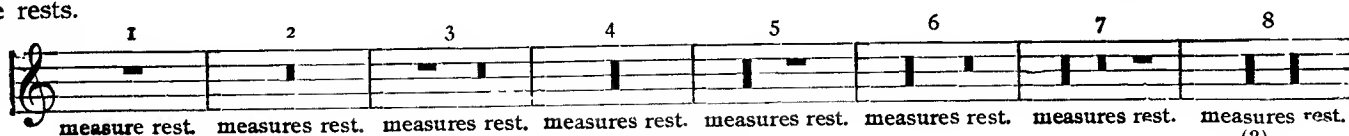


The different rests and what they denote. Each note has its corresponding silence mark which is called a rest.



The rests correspond to the notes thus:

Rests may be continued through several measures. The following signs and figures represent the number of measures rests.

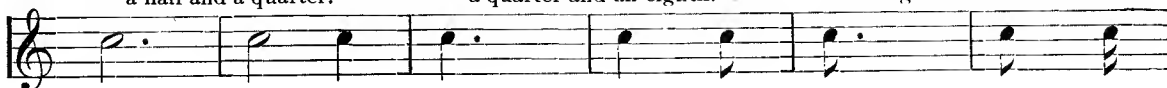


The use and value of a Dot after a note or rest. A Dot increases the value of a note one half making it one half as long again.

A Dotted half note is equal to a half and a quarter.

A Dotted quarter note is equal to a quarter and an eighth.

A Dotted eighth note is equal to an eighth and a sixteenth.





The Triplet and how indicated. A Triplet is a group of three notes to be played in the time of two notes and is indicated by the figure 3 over or under the notes, thus:



A Double Triplet is indicated by the figure 6 over or under the notes, thus:



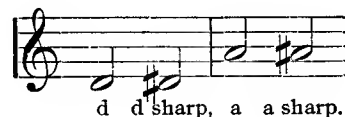
Pitch or Sound and how determined. The Pitch or Sound of a note is determined by its position on the staff and by the clef used at the left hand. There are two clefs in general use, the Treble clef  and the Bass clef .

These notes in the Bass clef correspond in name but not in pitch to

these in the Treble clef.



A Sharp (#) and its effect. A Sharp before a note indicates a pitch a half step higher than without it.



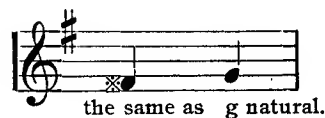
A Flat (b). A Flat before a note indicates a pitch a half step lower than without it.



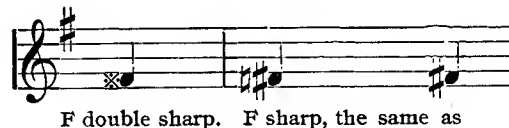
A Natural (n) restores the degree of the staff on which it is placed to its original condition.



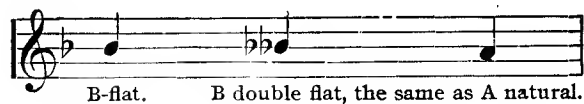
A Double Sharp (x) is used only on a line or space already sharped and indicates a tone a half step higher.



A Double Sharp is canceled by a natural and a sharp combined.



A Double Flat (bb) on a degree already flat indicates a tone a half step lower.



A Double Flat is canceled by a flat and natural combined.



The Signature. Sharps or Flats are placed at the beginning of a piece to indicate the key.

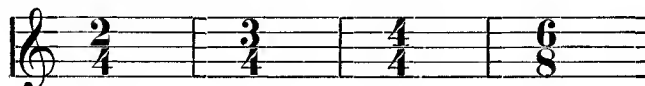
Signatures.



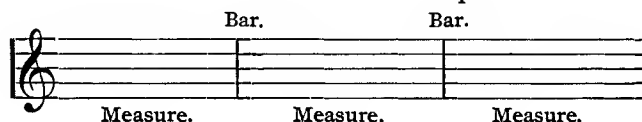
Sharps or Flats at the beginning of a piece affect all the lines and spaces of the same name throughout the piece, unless otherwise contradicted.



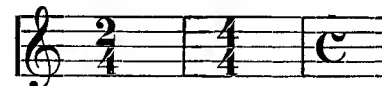
Measure, how marked and what it indicates. The measure in which a piece is written, is marked by figures at the commencement of every piece, thus:



These figures indicate the value of a measure. A measure is the space between two upright lines or bars, thus:



Common Measure is an even number of parts or beats to a measure, thus:



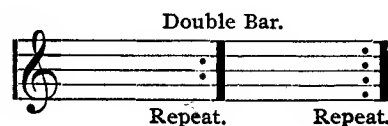
Triple Measure is an odd number of parts or beats to a measure, thus:



Common measure is indicated by the figures $\frac{2}{4}$, $\frac{2}{2}$, $\frac{4}{4}$, also by the letter C, which means $\frac{4}{4}$.

A double bar indicates the close of a strain.

A repeat is expressed by 2 or 4 dots at a double bar.



Different Kinds of Measure.

Count 4 to each measure.



Count 2 to a measure.

Count 3 to a measure.

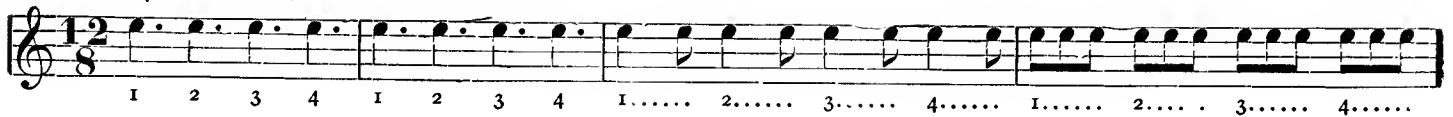


Count 3 to a measure.

Count 3 to a measure.



Count 4 to a measure.



Count 6 to a measure.



Emphasis. When a note is to be played with a particular emphasis, the characters *fz* or $>$ will appear, thus:



When sharps, flats, or naturals appear in the midst of a piece, they are called accidentals. An accidental effects every corresponding note in that particular measure in which it occurs.



The letters D. C. which signify *Da Capo*, indicates that the first part must be played again. The word *Fine* or the character \curvearrowright over a double bar, signifies the end. The character \frown is called a pause and when placed over a note or rest, it signifies that the performer should dwell upon that particular note or rest for effect. The letters D. S. signify *Dal Segno*, and indicates that we must repeat from the sign ♩ . Two dots after a note increase the value of the note three-fourths, thus:



The slur or tie \frown placed over or under notes, signifies that they should be played legato, that is, in a smooth and connected manner, thus:



The opposite style of playing is indicated by dots placed over or under notes, and is termed staccato, which signifies a disconnected style, thus:



When we find the legato and staccato style combined it is played by slightly marking the notes but in a smooth manner and is indicated thus:



The word *Bis* over one or more measures, indicates a repetition of that or those measures.

8va..... over one or more notes indicates that they are to be played an *octave* or eight notes higher than written. The word *loco* signifies to resume playing as written.

Signs of Keys. When the signature is

one sharp, two sharps, three sharps, four sharps, five sharps, six sharps, seven sharps,
the key is the

Key of G. Key of D. Key of A. Key of E. Key of B. Key of F#. Key of C#.

F# F#C# F#C#G# F#C#G#D# F#C#G#D#A# F#C#G#D#A#E# F#C#G#D#A#E#B#

When the signature is
one flat, two flats, three flats, four flats, five flats, six flats, seven flats,
the key is the

Key of F. Key of Bb. Key of Eb. Key of Ab. Key of Db. Key of Gb. Key of Cb.

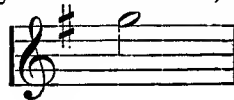
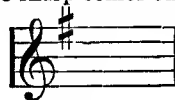
Bb BbEb BbEbAb BbEbAbDb BbEbAbDbGb BbEbAbDbGbCb BbEbAbDbGbCbFb

In sharps the major keynote of a piece is on the degree above the last sharp added, thus:—

One sharp comes on F.

The keynote is one above F, which is G.

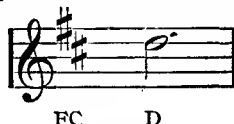
With two sharps the last sharp added is C.



The keynote is one above C, which is D.

With three sharps, the last sharp is G.

The keynote is A.



In flats the major keynote of a piece is a fourth below the last flat added, thus:—

The first flat is B.

Count four below, including B, which gives you F, the keynote.

With two flats the last flat added is E.

Four below is Bb, the keynote.

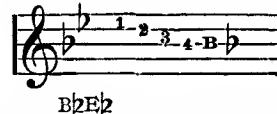
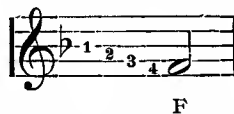


Table of Intervals. An Interval is the distance between two tones. The names of the intervals are determined by counting the number of degrees which they contain. Hence we find, counting from any given tone, the intervals of the *second, third, fourth, fifth, sixth, seventh and octave.*

Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Octave.

The Grace Note, or Appoggiatura. A Grace Note, or Appoggiatura, is a small note placed before another note. The length of time given to the grace note must be taken from the note which follows it. There are two kinds of grace notes—the greater and the lesser.

The Greater.

Written.

Played.

The Lesser.

Written.

Played.

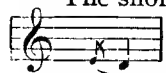
Other examples of grace notes.

Written.

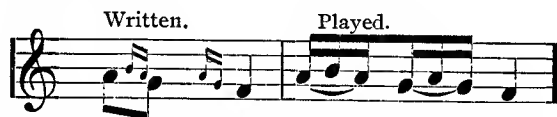
Played.

The object of grace notes is to give variety and expression to a musical composition.

The short grace note, or appoggiatura, is like a small eighth note the tail of which is crossed by a sn *ac*, or *quo* line and should be played very quickly.



When two grace notes follow a note they are written and played thus:



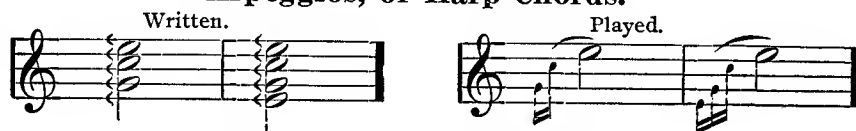
The Turn. The Turn is an ornament and is known by this mark ∞ placed over a note. There are three kinds of turns—the Direct, Prepared and Inverted.



The Trill or Shake is an embellishment, and is made by playing rapidly and alternately a note and the one above it. There are three kinds of trills—the Perfect, Imperfect and the Transient or Mordent (\sim).



Arpeggios, or Harp Chords.



Abbreviated Repeat Marks.



* Repetition of previous groups. ** Repetition of previous measure. † Repetition of two previous measures.

The Keys in Sharps, with Sharped Notes marked.

G Major.

D Major.



B Major. **F# Major.**

##

The Keys in Flats.

F Major. **Bb Major.**

b b b b b b b b

Eb Major. **Ab Major.**

b b b b b b b b

Db Major. **Gb Major.**

b b b b b b b b

The Minor Scales in Sharps. The relative minor key of a major key is found a third below the major key and has the same signature.

E Minor. **B Minor.**

F# Minor. **C# Minor.**

G# Minor. **D# Minor.**

The Minor Scales in Flats.

D Minor. **G Minor.**

C Minor. **F Minor.**

Bb Minor. **Eb Minor.**

The Chromatic Scale, containing all the notes, Sharp, Flat, and Natural, to D above the second ledger line



A DICTIONARY OF MUSICAL TERMS.

- A*; an Italian preposition, meaning to, in, by, at, etc.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio*; slow.
Adagio Assai, or *Molto*; very slow.
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than *Allegro*.
Allegro; quick.
Allegro Assai; very quick.
Allegro ma non Troppo; quick, but not too quick.
Amabile, in tender and gentle style.
Amateur; a lover but not a professor of music.
Amoroso, or *Con Amore*; affectionately, tenderly.
Andante; gentle, distinct; rather slow, yet connected.
Andantino; somewhat slower than *Andante*.
Animato, or *Con Anima*; fervent, animated expression.
Animo, or *Con Aniz*; with spirit, courage, boldness.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain, also, a fanciful, extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of *Cadence*.
Calando; softer and slower.
Cantabile; graceful, singing style, a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also, that part of the church appropriated to singers.
Chorist, or *Chorister*; a member of a choir of singers.
Col, or *Con*; with.
Col Arco; with the bow.
Comodo, or *Commodo*; an easy, unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore, or *Con Duolo*; with mournful expression.
Conductor; one who superintends a musical performance, same as Music Director.
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Core, chorus.
Da; for, from, of.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or *Dolorosa*; mournful.
Doloroso; in a plaintive, mournful style.
E; and.
Elegante; elegance.
Energico, or *Con Energia*; with energy.
Espressivo; expressive.
Fine, *Fin*, or *Finale*; the end.
Forzando, *Forza*, or *Fz.*; sudden increase of power.
Fugue, or *Fuga*; a composition which repeats or sustains in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; slow, solemn.
Impresario; the conductor of a concert.
Lacrimando, or *Lacrimoso*; mournful, pathetic.
Lamentevole, *Lamentando*, or *Lamentabile*; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not as slow as *Largo*.
Largo; slow.
Legato; close, gliding, connected style.
Lento; gradually slower and softer.
Lento, or *Lentamente*; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or *Moderamente*; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. *Andante Con Moto*; quicker than *Andante*.
Non; not, as.
Non troppo; not too much.
Organo; the organ.
Orchestra; a band of instrumental performers.
Pastoral; applied to graceful movements in sextuple time.
Piu; more.
Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin string with the fingers.
Poco; a little.
Poco Adagio; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, *Allentando* or *Slentando*; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitativo; in a style of recitative.
Recitative; musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo*; suddenly increasing in power.
Ritardando; slackening the time.
Semplice; throughout, always, as *Sempre Forte*; loud throughout.
Senza; without, *vs.* *Senza Organo*, without the organ.
Sforzando, or *Sforzato*; with strong force or emphasis, rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, *Smorzando*; dying away.
Soave, *Soavemente*; sweet, sweetly. See *Dolce*.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below.
Sotto Voce; with subdued voices.
Spiritoso, *Con Spirito*; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.
Tace, or *Tacet*; silent, or, be silent.
Tardo; slow.
Tasto Solo; without chords.
Tempo; time.
Tempo a Piacere; time at pleasure.
Tempo Giusto; in exact time.
Ten., *Tenuto*; hold on. See *Sostenuto*.
Tutti; the whole full chorus.
Un; a, as.
Un Poco; a little.
Va; go on; as *Va Crescendo*; continue to increase.
Verse; same as *Solo*.
Vigorous; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Solo; voice only.
Volli Subito; turn over quickly.

THE U. T. D. METHOD FOR THE BANJO.

How to Hold the Banjo.

Sit in an upright but easy position, with the instrument resting in the lap. Rest the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so they may be used in stopping the strings.

Picking and Striking the Strings.

There are two ways of playing the Banjo. The first mentioned or picking style being the most used.

Left Hand Fingering.

The fingering of the left hand is as follows: o, for open string; 1, first finger; 2, second finger; 3, third finger, etc.

Right Hand Fingering.

Rest the little finger on the head of the Banjo, a short distance in front of the bridge. Curve the other fingers so as to reach the strings. The fingering of the right hand is as follows: One dot (.), first finger; two dots (..), second finger; three dots (...), third finger; x for the thumb. The third finger is but little used. Pick the first string with the second finger, second string with the first finger, and any of the other three strings with the thumb.

How to Tune the Banjo.

The strings are numbered from one to five, the short string is the fifth. Tune the fourth string to C on the piano or pitch pipe, then place the second finger at the 7th fret on 4th string and tune the 3d string to the same tone in unison; then place the finger at the 4th fret on 3d string and tune the 2d string to the same tone in unison; then place the finger at the 3d fret on 2d string and tune the first string to the same tone in unison; then place the finger at the 5th fret on the first string, and tune the 5th string to the same tone in unison.

When the Banjo is in tune it will sound the following notes on the open strings:



The Banjeaurine should be tuned a fourth higher than the Banjo, and the Piccolo Banjo an octave higher. To play pieces marked 4th to B, tune the 4th string to the same tone as the first string.

GENERAL INSTRUCTIONS.

If the strings on your instrument are more than a sixteenth of an inch above the *first* fret, they are too high, and can be lowered *at the nut* by means of a scroll-saw blade and a sharp-edged file. Care must be used that they are not cut too low. After you receive instruction how to tune, always try to tune your instrument just before you come to take a lesson, so the teacher can correct you. Do not be in too much of a hurry to get ahead, and expect a new piece each lesson. Have confidence in your teacher. When you have a difficult passage to overcome, practice *that* and not the easy part. Do not be satisfied until you become a *good* player, otherwise you will lose half the pleasure and enjoyment. Here is a receipt to become a good player: One part talent, one part teacher, one part good instrument, three parts practice. Do not get discouraged. You may not be able to see your own progress, but if you practice *regularly*, your teacher and others can see it.

Practice a difficult passage *very* slowly at first, with a full, even tone. Your brain is educating your fingers. As soon as possible *keep your eyes on the music*, and don't watch your fingers. Do not lift a finger of the left hand until another finger is down. This will help your tone and will make your fingers strong. Do not get under the strings and lift them up, for this gives you only a "plunky" tone, but strike the strings sideways. Learn *how* to practice; that is, don't play for fun when you practice, but economize your time by working on that which you can't play, not on that which you can.

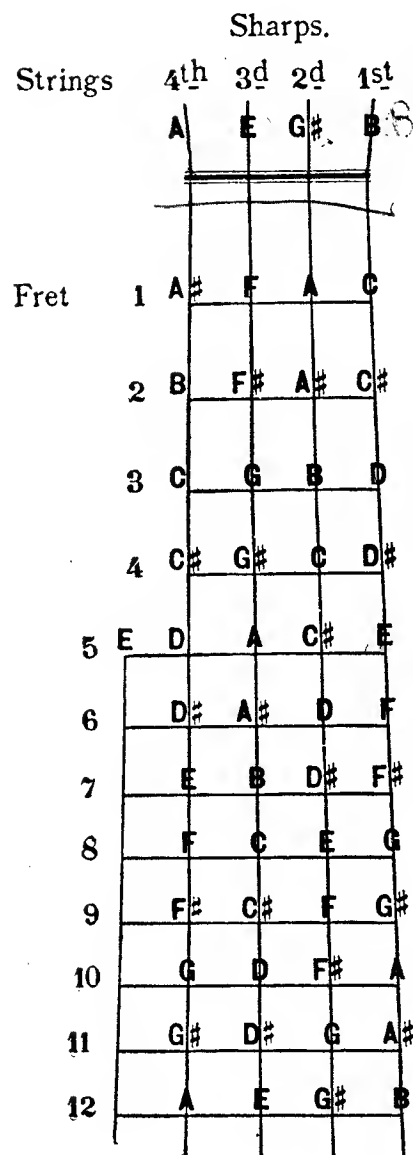
In conclusion, let me assure you that if you are one of those who will exercise the noble qualities of patience, perseverance, and courage, you will gain that which will make life brighter and more enjoyable, both to yourself and to others.

Yours fraternally,

FRANKLIN EATON.

Diagram of Banjo Finger-board.

Showing frets, strings and positions of all the notes of the Chromatic Scale.

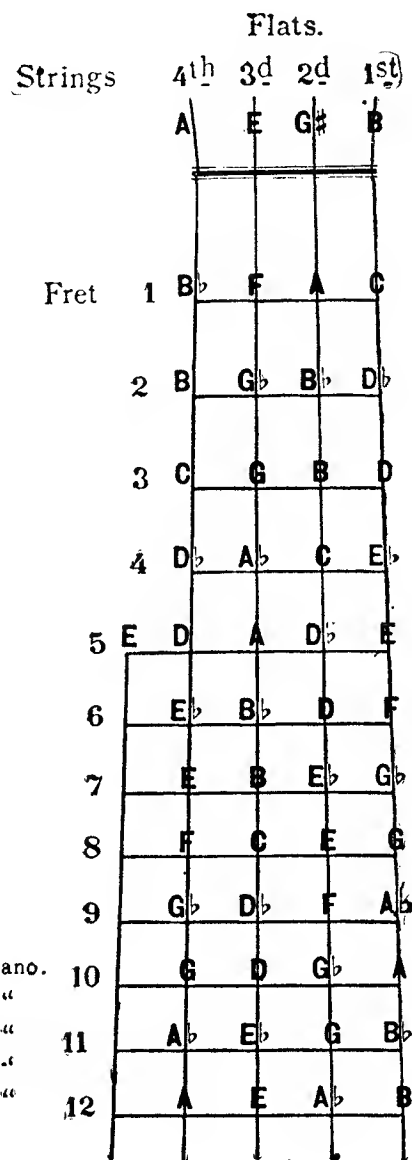


Note: Each line represents a string. For theoretical reasons a tone is often represented in two different ways and has two different names. For instance A[#] is also B^b. These different representations do not affect the sound at all, both being one and the same pitch and produced on the same string and fret.

See 1st Fret, 4th String, both diagrams. The exact positions on the staff of all the notes of these diagrams are fully explained and illustrated in the lessons of this book.

To tune the Banjo to the Guitar or Piano in the key of C.

Tune the 4th string to C of the Guitar or Piano.
 " " 3^d " " G " " " "
 " " 2^d " " B " " " "
 " " 1st " " D " " " "
 " " 5th " " G " " " "



Chromatic Scale on the Staff.

Showing strings and frets.

Ascending.

Frets. 0 1 2 3 4 5 6 0 1 2 3 0 1 2 0 1 2 3 4 0 6 7 8 9 10 11 12 13 14 15 16 17

A A[#] B C C[#] D D[#] E F F[#] G G[#] A A[#] B C C[#] D D[#] E F F[#] G G[#] A A[#] B C C[#] D D[#] E

4th String 3^d String 2^d Str. 1st String 5th 1st String

Descending.

E E^b D D^b C B B^b A A^b G G^b F E E^b D D^b C B B^b A A^b G G^b F E E^b D D^b C B B^b A

1st String 5th 1st String 2^d Str. 3^d Str. 4th String

Easiest Keys for Banjo.

13

CHORDS IN A MAJOR.

TONIC. SUB-DOMINANT. DOMINANT. TONIC.

Musical notation for A Major chords: Tonic (A4), Sub-Dominant (D4), Dominant (F#4), and Tonic (A4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order is 5 4 3 2 1.

CHORDS IN F# MINOR.

RELATIVE OF A MAJOR.

2^d B.

Musical notation for F# Minor chords: Tonic (F#4), Sub-Dominant (B4), Dominant (D#4), and Tonic (F#4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order is 5 4 3 2 1.

CHORDS IN E MAJOR.

Musical notation for E Major chords: Tonic (E4), Sub-Dominant (A4), Dominant (B4), and Tonic (E4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order is 5 4 3 2 1.

CHORDS IN C# MINOR.

Musical notation for C# Minor chords: Tonic (C#4), Sub-Dominant (F#4), Dominant (G#4), and Tonic (C#4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order is 5 4 3 2 1.

CHORDS IN B MAJOR.

2^d Barre.

2^d B.

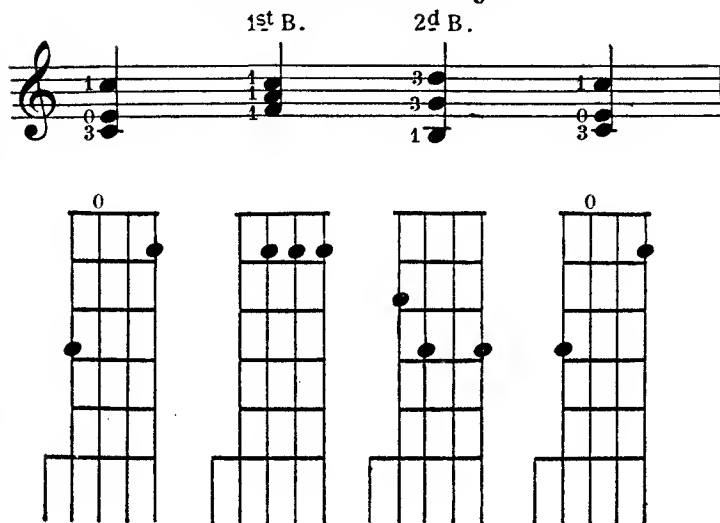
Musical notation for B Major chords: Tonic (B4), Sub-Dominant (D#4), Dominant (F#4), and Tonic (B4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order is 5 4 3 2 1.

CHORDS IN G# MINOR.

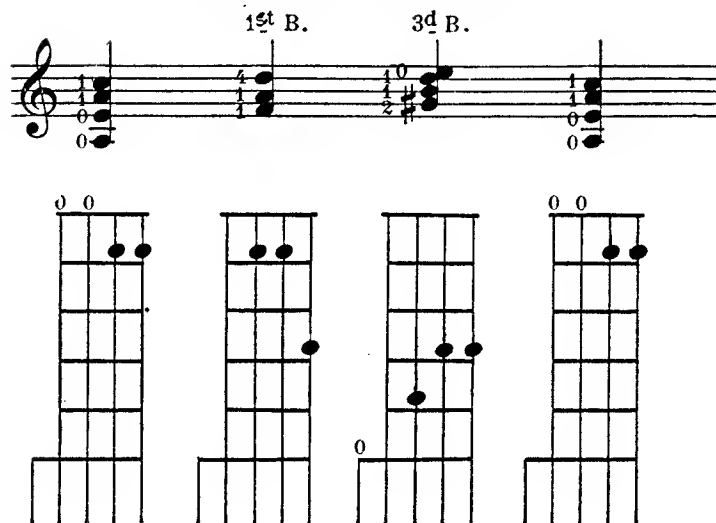
4th B

Musical notation for G# Minor chords: Tonic (G#4), Sub-Dominant (B4), Dominant (C#4), and Tonic (G#4). Fretboard diagrams show fingerings for Open, 1st Fret, 2nd Fret, 3rd Fret, 4th Fret, and 5th Fret. String order is 5 4 3 2 1.

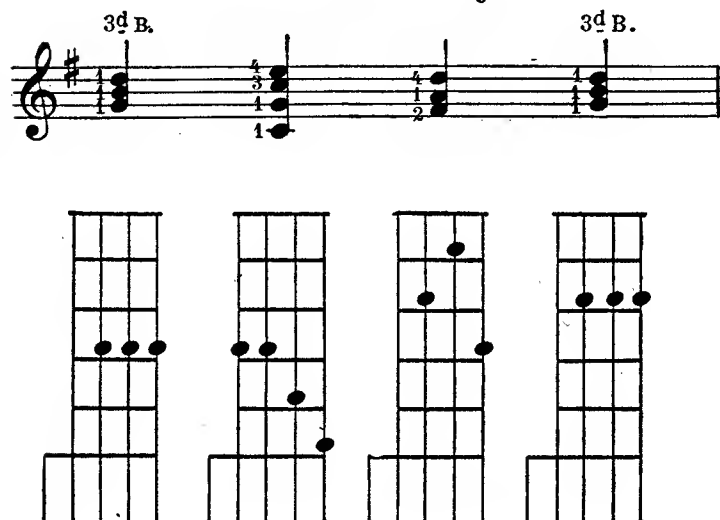
CHORDS IN C MAJOR.



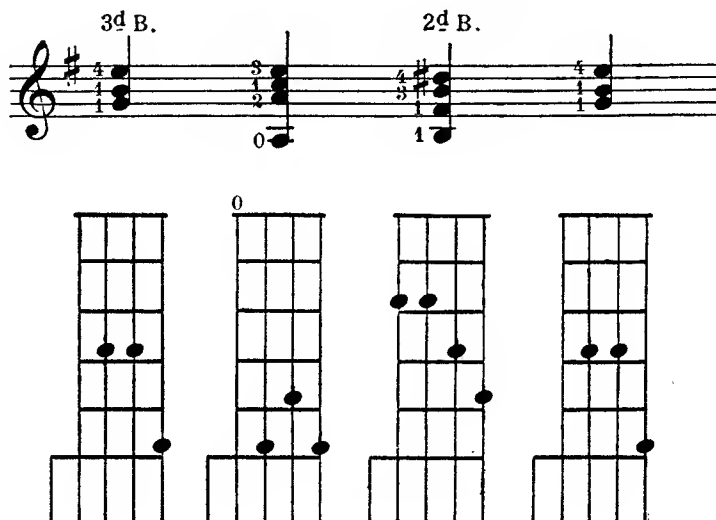
CHORDS IN A MINOR.



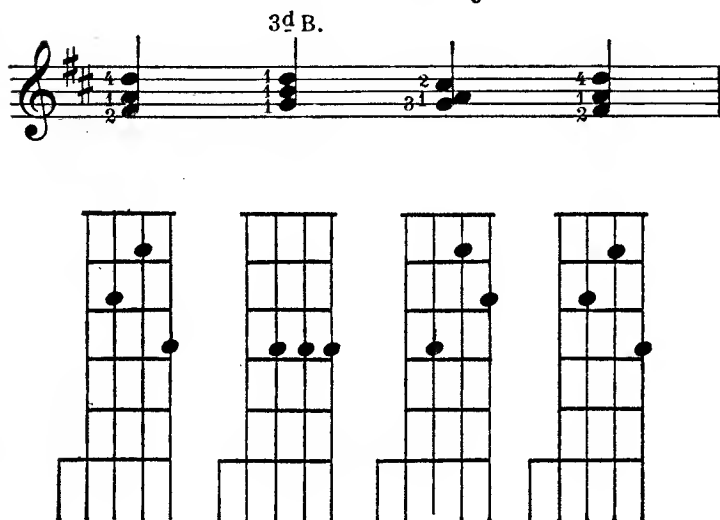
CHORDS IN G MAJOR.



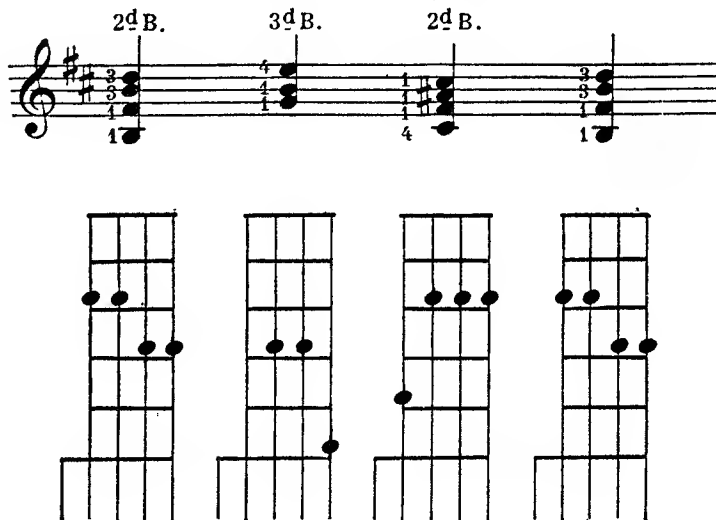
CHORDS IN E MINOR.



CHORDS IN D MAJOR.

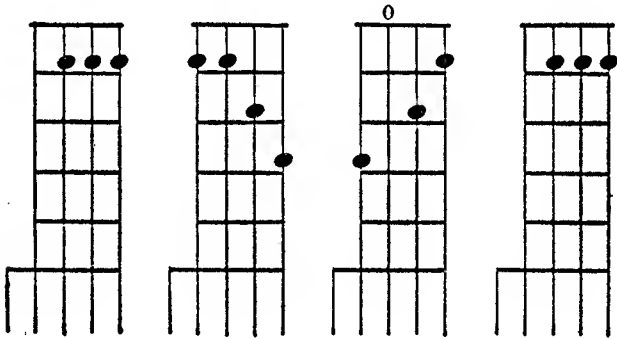
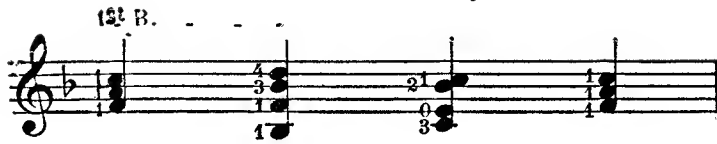


CHORDS IN B MINOR.

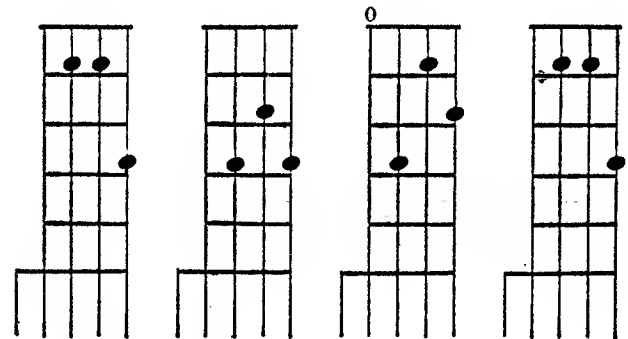
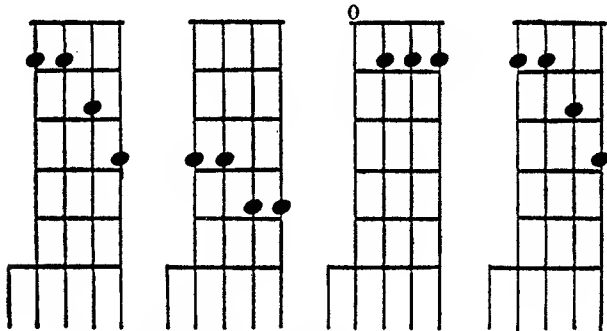


The above diagrams represent sections of the Banjo finger-board, or, rather the strings and frets of the same. A glance will readily show just where the notes can be made, if open or closed, and at which fret and string.

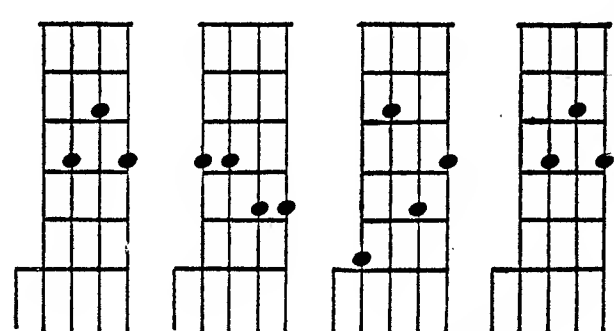
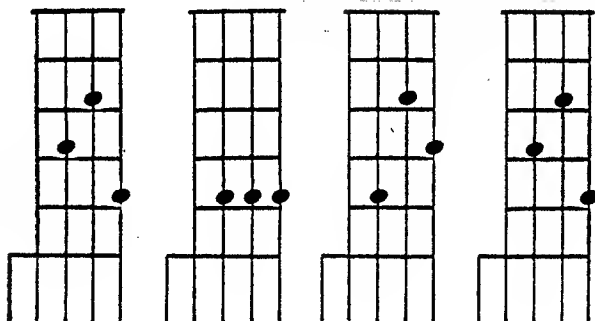
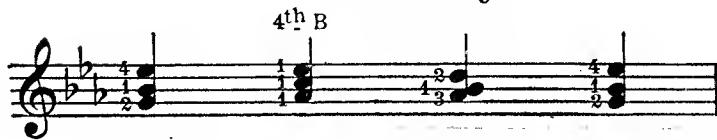
CHORDS IN F MAJOR.



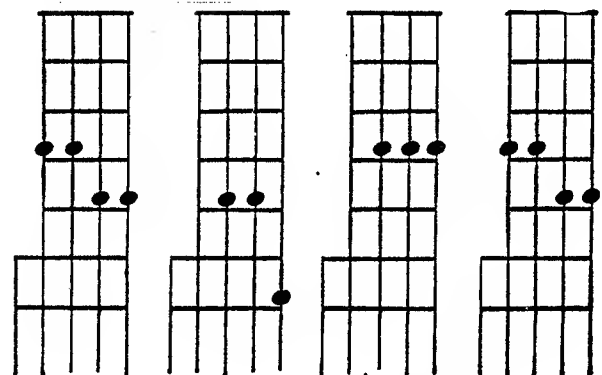
CHORDS IN D MINOR.

CHORDS IN B^b MAJOR.

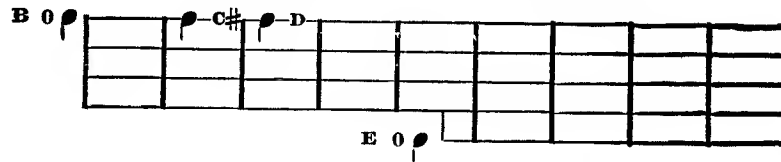
CHORDS IN G MINOR.

CHORDS IN E^b MAJOR.

CHORDS IN C MINOR.



The B (1st) and E (5th) Strings.



Fingers. 0 2 4 0 4 0 4 2 0 0 4 0 2 4 0 4 2

Frets. 0 2 3 0 3 0 3 2 0 0 3 0 2 3 0 3 2

Scale in A Major.

Strings. 4th 3d 2d 1st 5th 1st 5th 1st 2d 3d 4th

Fingers. 0 2 2 4 0 2 0 1 0 2 4 0 1 3 4 4 3 1 0 4 2 0 1 0 2 0 4 2 2 0

Frets. 0 2 4 5 0 2 0 1 0 2 3 0 7 9 10 10 9 7 0 2 2 0 1 0 2 0 5 4 2 0

Exercise on all the Strings.

A E A

Chords in A Major.

3

1 2 3 4

Handwritten musical notation on two staves. The first staff is titled "3 Memories Rec'd" and the second staff is titled "4 Moonlight Sig." Both staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 0, 1, 2, 4).

[illegible]

Humayun.

ON THE BEACH POLKA.



SUMMER GIRL WALTZ.



LA BELLE SCHOTTISCHE.

(FOR TWO BANJOS.)

É D E E B A G F F G A

2 Barre.

C G F E A E D C E B A

This system contains the first two staves of the piece. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody is written with eighth and quarter notes. The bass staff features a key signature of two sharps and a common time signature, with chords and single notes. Fingering numbers (1-4) are present below the bass staff. A '2 Barre.' instruction is placed above the bass staff in the third measure.

2 Barre.

This system contains the third and fourth staves. The notation continues with similar rhythmic patterns and chordal accompaniment. Fingering numbers and a '2 Barre.' instruction are included.

2 Barre.

This system contains the fifth and sixth staves, concluding the piece with a final cadence. Fingering numbers and a '2 Barre.' instruction are present.

GOLDEN CLOG.

This system contains the first staff of the second piece, 'GOLDEN CLOG.' It features a treble staff with a key signature of two sharps and a common time signature, with a melody of eighth and quarter notes.

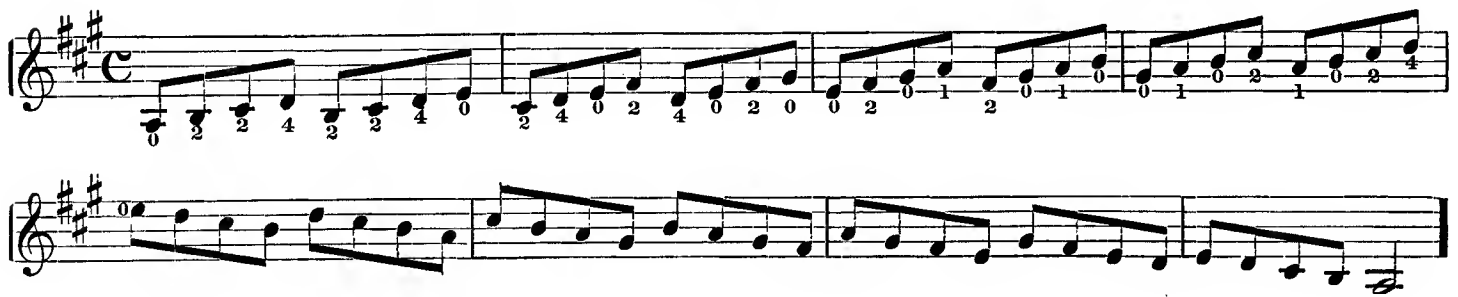
This system contains the second staff of 'GOLDEN CLOG.', continuing the melody with eighth and quarter notes.

This system contains the third staff of 'GOLDEN CLOG.', featuring a more complex rhythmic pattern with eighth and quarter notes.

This system contains the fourth staff of 'GOLDEN CLOG.', concluding the piece with a final cadence. Fingering numbers and a '2 Barre.' instruction are present.

Exercise.

21



THE OLD HOMESTEAD.



Study.



TRANSCRIPTION WALTZ.



BONNIE POLKA.

Handwritten notes above the first staff: "B A 0 8"

Chord Study.

Scale in E Major.

Fingers. 0 2 0 1 0 2 4 0 0 4 2 0 1 0 2 0 4 2 2 0 2 2 4 0

Frets. 2 1 2 4 4 2 1 2 5 4 2 2 5

19574

Chords in E Major.

Chord Studies.

FAVORITE REEL.

Tune 4th to G.

The image displays four staves of musical notation for the song "The Rose Tree." The notation is written in G major (two sharps: F# and C#) and 2/4 time. The melody is presented on a single staff, with various note values, rests, and triplets. The piece concludes with a double bar line.

THE COUNTRY BAND MARCH.

FOR TWO BANJOS.

FRANKLIN EATON.

The first system of musical notation for 'The Country Band March' consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing rests.

The second system of musical notation continues the piece. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The word 'FINE.' is written below the first ending. The music concludes with a final chord.

The third system of musical notation includes a section for 'Bass Horn.' indicated by a bracket. Above the staff, the positions for three parts are marked: '3 Pos.', '2 P.', and '2 B.'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The fourth system of musical notation includes a section for 'D.C. al Fine.' (Da Capo al Fine) indicated by a bracket. The notation continues with various musical symbols and concludes the piece.

Position Chords in A Major.

This section shows various position chords in A major. The notation includes fingerings (e.g., 1, 2, 3, 4) and positions (e.g., 1 Pos., 2 Pos., 3 Pos., 4 Pos., 5 Pos., 6 Pos., 7 Pos., 8 Pos.) for different chords. The chords are written on a single staff in treble clef with a key signature of two sharps.

Position Chords in E Major.

This section shows various position chords in E major. The notation includes fingerings (e.g., 1, 2, 3, 4) and positions (e.g., 1 Pos., 2 Pos., 3 Pos., 4 Pos., 5 Pos., 6 Pos., 7 Pos., 8 Pos.) for different chords. The chords are written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#).

SLUR WALTZ.

2

IRISH FANCY.

4th to B.

SCOTCH FANCY.

June 8.

4th to B.

Moderato.

A B C# E G# B A G# F# D# F# G#

AROUND THE COTTAGE DOOR.

FOR TWO BANJOS.

FRANKLIN EATON.

Allegretto Comodo.

5 Barre. 3 B.



WALTZ TEMPO.

7 Barre.



MARCH FROM ERMINIE.

Musical score for 'March from Erminie' in 4/4 time, key of D major. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a measure with a triplet of eighth notes. The fifth staff continues the melody with a triplet of eighth notes. The sixth staff concludes the piece with a final measure containing a triplet of eighth notes.

SNAP SHOT WALTZ.

FRANKLIN EATON.

Musical score for 'Snap Shot Waltz' in 4/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a measure with a triplet of eighth notes. The fifth staff concludes the piece with a final measure containing a triplet of eighth notes.

Scale in D Major.

Fingers. 4 0 2 3 1 0 2 4 0 1 2 4 2 1 0 4 2 0 1 3 2 0 4 2 2 0 2 2 4

Frets. 5 3 7 8 10 8 7 3 5 5

Chords in D Major.

Chord Studies.

RIBBON WALTZ.

BLUE BELLS OF SCOTLAND.

Moderato.

The first system of the 'Blue Bells of Scotland' piece consists of two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains a series of chords and single notes. The second staff continues the melody and accompaniment, featuring some triplets and a final measure with a double bar line.

2 Barre.

Var.

The second system, labeled 'Var.', consists of three staves. The first staff has a treble clef, a key signature of three sharps, and a 2/4 time signature. It features a more active melody with eighth and sixteenth notes. The second and third staves continue the variation, with the third staff ending with a double bar line.

AUSTRIAN NATIONAL HYMN.

The first system of the 'Austrian National Hymn' consists of four staves. The first staff has a treble clef, a key signature of three sharps, and a common time signature. It contains a series of chords and single notes. The second, third, and fourth staves continue the melody and accompaniment, with the fourth staff ending with a double bar line.

TWO LITTLE COONS' DANCE.

(FOR TWO BANJOS.)

Alla Breve. 1 Barre.

FINE.

D. C. al FINE.

Scale in F-sharp Minor.

Fingers. 2 0 1 0 2 4 1 2 2 0 4 2 0 1 0 2

Frets. 6 7 7 0 3

Chords in F-sharp Minor.

Chord Study.

EASY JIG.

ITALIAN SERENADE.

33

FOR TWO BANJOS.

FRANKLIN EATON.

Moderato.

p

2 St.

Cresc.

Rit.

A tempo.

Scale in C-sharp Minor.

Fingers. 2 4 0 2 0 1 1 2 2 0 1 0 2 0 4 2

Frets. 4 6 2 1 2 0 2 6 4

Chords in C-sharp Minor.

Chord Studies in C sharp Minor.

SHANDON BELLS.

FRANKLIN EATON.

Allegro.

1 4 3 2 0 1 3 3 3 3 2 0

2 4 3 2 0 1 3 3 3 3 2 0

12 Har. 12 Har.

Har. Har. Har. Har. Har. Har.

2 Barre. 3 4 3 3 3 3 3 3

Study.

KNOCKING AT THE DOOR.

Moderato.



SPANISH MAZURKA.



Scale in B Major.

Fingers. 2 2 4 0 2 0 2 0 0 2 0 2 0 4 2 2 1 2

Frets. 2 4 6 7 9 9 10 10 12 12 14 14 16 18 20 22 24

Chords in B Major.

1 2 3 4 0 0 0 1 2 3 4 1 2 3 4

Chord Study.

NOTE.—The foregoing scales and chords are those most in common use. The following are the scales and chords not already given.

Scale in G-sharp Minor.

Fingers. 0 2 0 2 4 0 1 2 2 1 0 4 2 0 2 0

Frets. 2 4 8 9 9 8 4 8 10 12 14 16 18 20 22 24

Chords in G-sharp Minor.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Scale in F-sharp Major.

Fingers. 2 0 2 0 2 4 1 2 2 1 4 2 0 2 0 2

Frets. 2 2 2 4 6 7 7 6 4 2 2 2

Chords in F-sharp Major.

2 B. 2 B.

Scale in D-sharp Minor.

4 1 2 0 2 0 3 4 4 3 0 2 0 2 0 4

6 2 2 3 4 4 3 2 2 6

Chords in D-sharp Minor.

2 B. 3 B. 1 B. 2 B.

Scale in G Major.

3 1 0 1 4 0 1 2 2 1 0 4 1 0 1 0

3 1 1 3 7 8 8 7 3 1 1 3

Chords in G Major.

Scale in E Minor.

0 2 0 1 0 1 4 0 0 4 1 0 1 0 2 0

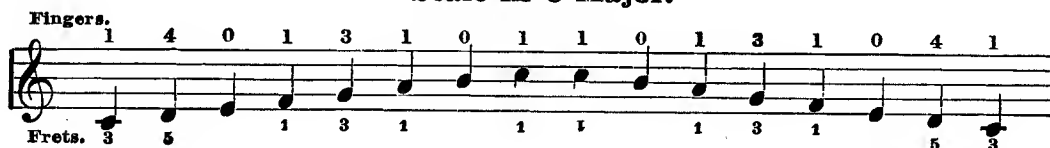
2 1 1 3 3 2 1 2

Chords in E Minor.

3 B. 4 B. 3 B.

1 3 5 7 4

Scale in C Major.



Chords in C Major.



Scale in A Minor.



Chords in A Minor.



Scale in F Major.



Chords in F Major.



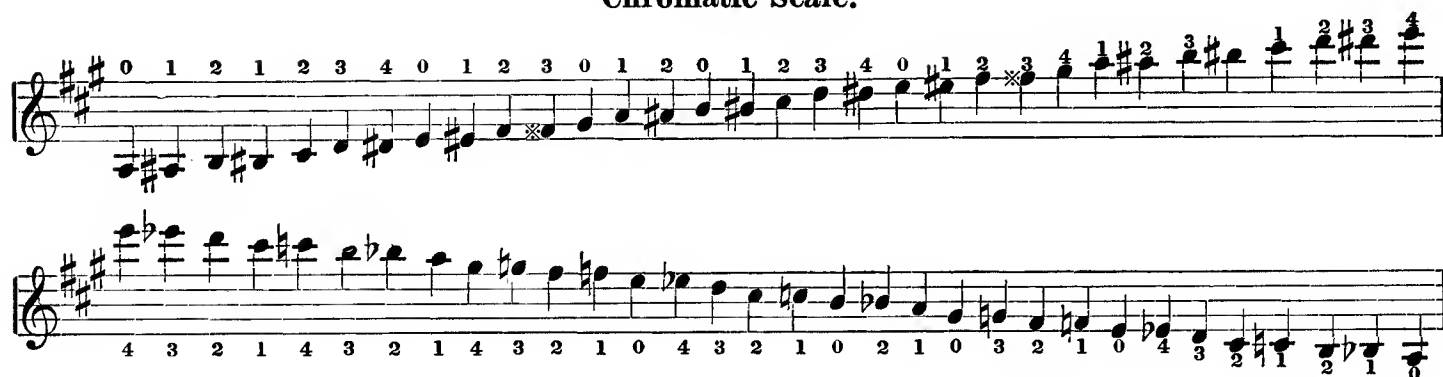
Scale in D Minor.



Chords in D Minor.



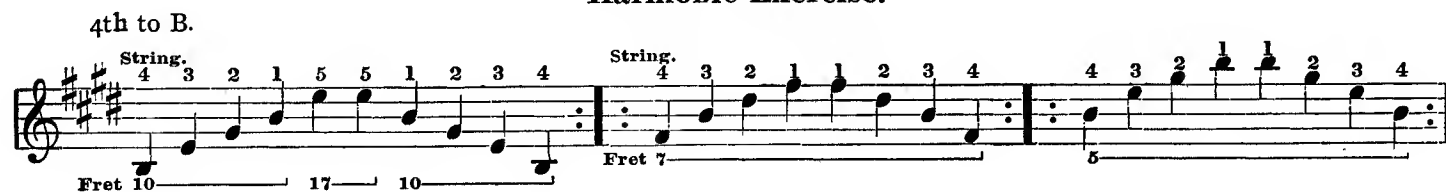
Chromatic Scale.



Harmonic Exercises.

Harmonics are tones made by touching a string with a finger of the left hand very lightly *but without pressing the string*, and then raising the finger as soon as the string is struck. The strings should be struck with the fingers of the right hand near the bridge and with force. Harmonics are best made at the 10th, 7th, 5th and 17th frets on the 5th string. Harmonics mentioned, sound one octave higher than written.

Harmonic Exercise.



Harmonic Amusement.



Thirds.

The best Fingering.



The Tremolo.

The Tremolo is executed with the first finger of the right hand which oscillates rapidly across the string or strings. All sustained notes should be played tremolo while the thumb plays the accompaniment. The second and third fingers should both rest upright on the head of the Banjo. The second finger is used to make the tremolo when the melody is written in chords, the thumb resting lightly against the fifth string. In the following studies play all lower notes with the thumb.

Tremolo Studies.

Tremolo.

Tremolo.

Thumb. 0 2 2 1 1 2 3 Str. 2 1 1 2 2 0

Study in Repeated Notes.

4th to B. Play all notes with the thumb except those on the first string.

MEDLEY SCHOTTISCHE.

41

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps). The time signature is common time (C). The piece consists of ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several first and second endings marked with '1' and '2' above the staff. A 'FINE.' marking is present above the eighth staff, followed by a double bar line and a key signature change to D minor (two sharps). The piece concludes with a 'D. S.' (Da Capo) instruction and a repeat sign at the bottom right.

LITTLE DAISY WALTZ.

The musical score for "Little Daisy Waltz" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The piece consists of ten staves of music. The melody is primarily composed of eighth and sixteenth notes, with some triplet markings (e.g., on the 5th and 6th staves). The accompaniment features chords and single notes, often with rests. The score concludes with a double bar line on the 10th staff.

EDINBORO' TOWN.

Musical score for "EDINBORO' TOWN." in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff has a "5 Barre." marking above the final measure. The second staff continues the melody. The third staff has a "9 Pos." marking above the final measure. The fourth staff has a "5 Barre." marking above the final measure. The piece concludes with a double bar line.

IRISH MELODY.

Musical score for "IRISH MELODY." in G major (one sharp) and 2/4 time. The score consists of three staves. The melody is characterized by frequent sixteenth-note runs. The piece concludes with a double bar line.

AIR FROM TROVATORE.

Musical score for "AIR FROM TROVATORE." in G major (one sharp) and 3/4 time. The tempo marking "Moderato." is placed above the first staff. The score consists of three staves. The melody features a mix of eighth and quarter notes. The piece concludes with a double bar line.

AUNT DINAH'S AGITATION.

FRANKLIN EATON.

Musical score for 'Aunt Dinah's Agitation' by Franklin Eaton. The score is written for a single melodic line on a treble clef staff in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a key signature change from G major to A major (two sharps). The music features a variety of note values including eighth and sixteenth notes, as well as triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line.

McCARTHY'S WEDDING.

FOR TWO BANJOS.

FRANKLIN EATON.

Musical score for 'McCarthy's Wedding' by Franklin Eaton, specifically for two banjos. The tempo is marked 'Allegro Moderato'. The score is written for two staves, each with a treble clef and a key signature of two sharps (D major). It consists of four staves of music. The notation includes various musical symbols such as triplets, slurs, and dynamic markings. The piece ends with a double bar line and the instruction 'D.C. al' (Da Capo, alla fine).

MEDLEY FROM THE MIKADO.

Allegretto.



Moderato.



Waltz tempo.



GEN. BOULANGER'S MARCH.

7 Barre.

4 2 1 0

1 2 3

4 0 4 0

SAN JACINTO CLOG.



HARMONIC WALTZ.



WILL O'THE WISP CAPRICE.

FOR TWO BANJOS.

FRANKLIN EATON.

Mazurka Tempo.

The musical score is written for two banjos, with a treble clef and a key signature of one sharp (F#). The tempo is marked "Mazurka Tempo." The score is divided into five systems, each with two staves. The first system includes a "5 B." (5th Banjo) marking. The second system includes a "1 B." (1st Banjo) marking. The third system includes a "FINE." marking. The fourth system includes a "5 B." marking. The fifth system includes a "1 B." marking and a "D.C. al Fine." (Da Capo al Fine) marking. The score features various musical notations, including eighth notes, sixteenth notes, and rests, with some measures containing multiple accidentals (sharps and naturals). The piece concludes with a double bar line and a repeat sign.

FANTASIE ON THE SPANISH FANDANGO.

4th to B.

The musical score is written for a single melodic line in treble clef, key of D major (three sharps), and 3/4 time. It consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. Fingerings are indicated by numbers 1-4. Breath marks are labeled as '4 B.', '5 B.', '7 B.', and '4 B.' above specific measures. The piece concludes with a double bar line and repeat dots. The number '12574' is printed at the bottom center of the page.

5 B.

7 B.

4 B.

5 B.

7 B.

5 B.

7 B.

4 B.

5 B.

7 B.

LULLABY.

J. K. EMMET.

Moderato.

4

p

WALTZ FROM "GASPARONE."

3

PIZZICATI.

From Opera of "Sylvia."

A musical score for a piece titled "PIZZICATI." from the Opera of "Sylvia." The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music consists of ten measures, each containing a single melodic line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a double bar line at the end of the tenth measure.

THEME WITH VARIATIONS.

Allegretto.



1st Variation.



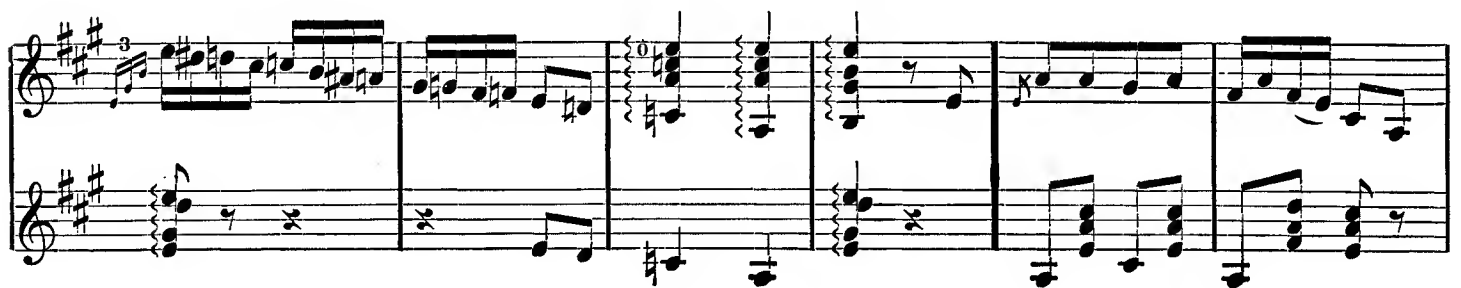
2d Variation.



DANCE OF THE TRAMPS.

FOR TWO BANJOS.

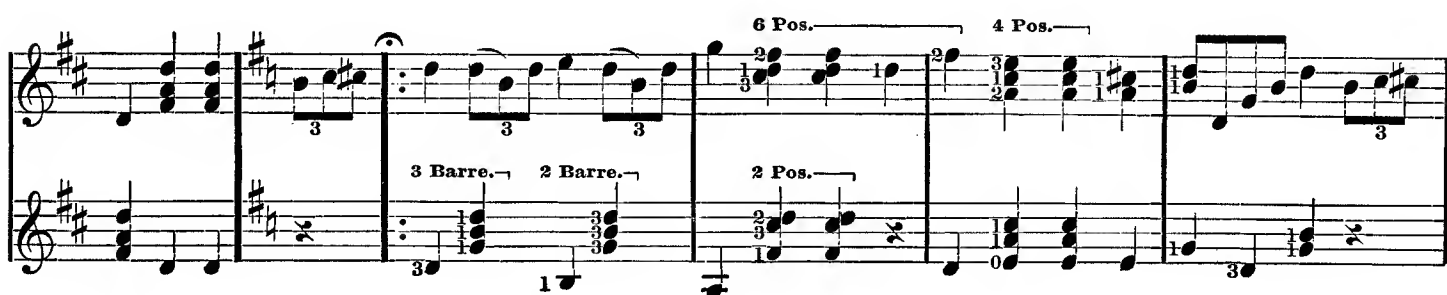
FRANKLIN EATON.

Allegretto.

EVERYBODY'S DARLING SCHOTTISCHE.

(FOR TWO BANJOS.)

EILENBERG.



FIRST LOVE.



ANNIE LAURIE.



BEGONE DULL CARE.



MY LOVE IS BUT A LASSIE.



JESSIE THE FLOWER OF DUMBLANE.



POLLY HOPKINS MAZURKA.



YODLE SONG.

57

(MEDLEY.)

EMMET.

5 B.

4 Str.

10 B.

BARCAROLLE.

Moderato.

The musical score for the Barcarolle is written in G major (one sharp) and 6/8 time. It consists of nine staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Moderato.' The music features a mix of eighth and sixteenth notes, with some triplets and rests. The score ends with a double bar line.

GASPARONE WALTZ.

The musical score for the Gasparone Waltz is written in G major (one sharp) and 3/4 time. It consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The score ends with a double bar line.

GASPARONE WALTZ. Concluded.

59

The musical score is written for a single melodic line on a treble clef. It begins with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat signs on the final staff.

FORGET ME NOT GAVOTTE.

Grazioso.

The musical score is written for a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo/mood is indicated as 'Grazioso.' at the beginning. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'Cresc.' (Crescendo) appears on the seventh staff, and 'f' (forte) appears on the eighth and ninth staves. The score concludes with a double bar line on the tenth staff.

FORGET ME NOT GAVOTTE. Concluded.

61

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The piece concludes with a final double bar line. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics include *Cresc.* (Crescendo), *f* (forte), and *p* (piano). There are also accents (>) placed over several notes. The score is divided into ten measures across ten staves.

MIDGET MARCH.

1st Banjo 4th string to B.

FOR TWO BANJOS.

FRANKLIN EATON.

The musical score is written for two banjos in G major (three sharps) and 6/8 time. It consists of six systems of two staves each. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a '2' above them, possibly indicating a second ending or a specific fingering. The score includes several measures with rests and dynamic markings like '>'. The piece concludes with a 'FINE.' marking and a 'D.C. al Fine.' instruction. A sequence of numbers '1 2 5 7 4' is printed at the bottom center of the page.

1 2 5 7 4

OLD TIME JIG.



TRICK DANCE.



SELECTION FROM "ERMINIE."

Allegretto.

Rit. A tempo.

f

Rit.

A tempo.

Allegro.

13674

A musical score for a selection from "Erminie." The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of ten staves of music. The tempo markings are "Allegretto." at the beginning, "Rit." (Ritardando) and "A tempo." in the first staff, "A tempo." in the seventh staff, and "Allegro." in the eighth staff. A dynamic marking of "f" (forte) appears in the fifth staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals. A small asterisk (*) is placed below the eighth staff, and the number "13674" is printed at the bottom center.

SELECTION FROM "ERMINIE." Concluded.

65

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The piece concludes with a double bar line.

The score is divided into several sections by tempo markings:

- Moderato.**: This section begins on the fourth staff, marked with a 'p' (piano) dynamic. It features a change in time signature to 4/4.
- MARCH TEMPO.**: This section begins on the seventh staff, marked with a 'ff' (fortissimo) dynamic. It features a change in key signature to two sharps (F#, C#) and a change in time signature to 2/4.

The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'p' and 'ff'. The final section of the piece is marked with first and second endings, indicated by the numbers '1' and '2' above the notes.

EMPRESS MAZURKA.

Musical score for "EMPRESS MAZURKA" in 3/4 time, key of D major. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes first and second endings marked with "1" and "2" above the notes, and a triplet of eighth notes marked with a "3" below. The third staff continues the melodic line. The fourth staff ends with a double bar line and a repeat sign. The fifth staff begins with a triplet of eighth notes marked with a "3" above. The sixth staff continues the melody. The seventh staff concludes the piece with a final chord and a double bar line.

DIE WACHT AM RHEIN.

Musical score for "DIE WACHT AM RHEIN" in 3/4 time, key of D major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff concludes the piece with a final chord and a double bar line.

MATILDA SCHOTTISCHE.

FRANKLIN EATON.

12574

FIRST HEART THROBS GAVOTTE.

EILENBERG.

Introduction. Andante.

The first system of the musical score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains a series of chords and single notes, mostly eighth and sixteenth notes. The second staff continues the melody with eighth notes. The third staff features a more complex texture with chords and moving lines. The fourth staff concludes the introduction with a final chord and a fermata.

FINE.

Faster.

The second system of the musical score consists of six staves. It begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked 'Faster.' The music features more complex rhythms, including triplets and sixteenth-note runs. The first staff of this system has a '3' above it, indicating a triplet. The second staff has a '3d.' below it, indicating a third ending. The third staff has a '3' above it. The fourth staff has a '3' above it. The fifth staff has a '4' above it, indicating a fourth ending. The sixth staff concludes the piece with a final chord and a fermata.

D.S. al Fine.

SELECTION FROM THE GYPSY BARON.

MARCH TEMPO.

f

FINE.

18574

SELECTION FROM THE GYPSY BARON. Concluded.

A musical score for a selection from 'The Gypsy Baron', concluding on page 71. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of ten staves of notation. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a final chord. The text 'D. C. al FINE.' is written above the final staff.

MEXICAN SERENADE.

[illegible]

SKIRT DANCE.

73

The musical score for "SKIRT DANCE." is written for a single melodic line in G major (one sharp). It consists of ten staves of music. The notation includes numerous triplets, indicated by a '3' above the notes, and specific fingering instructions such as '5 Pos.', '4', '1', '2', and '3'. The piece concludes with a double bar line and repeat dots. The key signature is G major, and the time signature is common time (C).

SELECTION FROM THE "BLACK HUSSAR."

A musical score for a selection from "The Black Hussar." The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music consists of ten staves of notation. The first staff begins with a treble clef and a key signature of three sharps. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including a forte (*f*) marking on the fourth staff. The score concludes with a final sharp sign on the tenth staff. The music is characterized by a mix of single notes and chords, with some triplets indicated by a '3' over a group of notes.

SELECTION FROM THE "BLACK HUSSAR." Concluded.

A musical score for a selection from "The Black Hussar," concluding on page 75. The score is written for a single melodic line on a treble clef staff, with a key signature of three sharps (F#, C#, G#). The music is in 2/4 time. The first line of music ends with a double bar line and the word "FINE." below it. The subsequent lines continue the melody, featuring various rhythmic patterns including eighth and sixteenth notes, and rests. The final line of music concludes with a double bar line and the instruction "D.C. al Fine." below it. The score is printed on ten staves.

DREAM GAVOTTE.

FOR TWO BANJOS.

The first system of musical notation for 'Dream Gavotte' consists of two staves in treble clef, both with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a series of chords and single notes, featuring a repeat sign (double bar line with two dots) in the middle of the system.

The second system of musical notation continues the piece. It features two staves with treble clefs, two sharps, and common time. The notation includes various chordal textures and melodic lines. A '2 B.' (second ending) bracket is present in the second measure of the second staff, indicating a repeat of the preceding material.

The third system of musical notation continues the piece. It features two staves with treble clefs, two sharps, and common time. The notation includes various chordal textures and melodic lines. A '4 P.' (fourth ending) bracket is present in the second measure of the first staff, indicating a repeat of the preceding material.

The fourth system of musical notation continues the piece. It features two staves with treble clefs, two sharps, and common time. The notation includes various chordal textures and melodic lines. A '5 P.' (fifth ending) bracket is present in the second measure of the first staff, indicating a repeat of the preceding material.

The fifth system of musical notation continues the piece. It features two staves with treble clefs, two sharps, and common time. The notation includes various chordal textures and melodic lines. A '2 B.' (second ending) bracket is present in the second measure of the second staff, indicating a repeat of the preceding material.

DREAM GAVOTTE. Concluded.

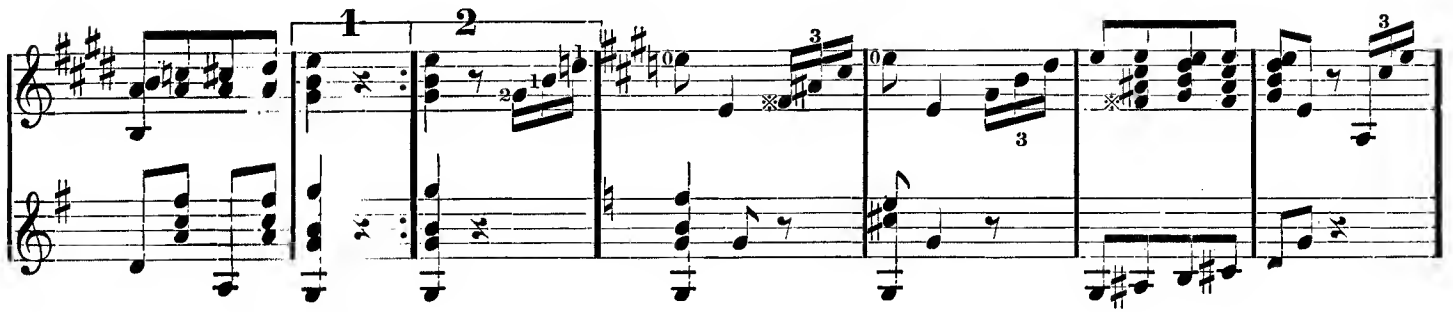


THE KLONDYKE GALOP.
(BANJO SOLO OR DUET WITH GUITAR.)
(Tune Banjo to Guitar C.)

FRANKLIN EATON.

The musical score is written for Banjo and Guitar in 2/4 time, with a key signature of two sharps (F# and C#). The score is divided into five systems, each with a Banjo staff and a Guitar staff. The Banjo staff includes fret numbers and bar lines indicating barre positions. The Guitar staff includes fret numbers and bar lines. The score begins with a 3-measure barre for the Banjo. The first system includes a 2-measure barre and a 3-measure barre. The second system includes a 3-measure barre and a 5-measure barre. The third system includes a 3-measure barre and a 5-measure barre. The fourth system includes a 3-measure barre and a 5-measure barre. The fifth system includes a 3-measure barre and a 5-measure barre. The score concludes with a 'FINE' marking.

THE KLONDYKE GALOP. Concluded.



BROWNIES' POLKA.

4th to B.

FOR TWO BANJOS.

FRANKLIN EATON.

